

## Fugal Analysis

**Bach's Prelude and Fugue in B-flat Major BWV 866** is the ideal fugue to teach with. It is structurally clear, features symmetrically proportioned phrasing and even utilizes triple invertible counterpoint! It is the "perfect fugue". Remember however, not every fugue is as complete as this one. Some lack countersubjects. Others lack stretto. Many never even feature an altered version of its subject. Do not assume the other fugues you will analyze will be as tightly knit as this one.

### 1. Exposition

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- a) Clearly label the subjects on the music with an **(S)**
- b) Clearly label the answers as either a tonal answer **(TA)** or a real answer **(RA)**
- c) How many countersubjects does this fugue have?
  - 1     2     3     none
- d) Label the counter subjects, if any, with **(CS1)** **(CS2)** ex.
- e) Does this exposition feature a link?
  - yes     no
- f) The fourth entry of the subject is a:
  - stretto     redundant entry     double exposition     sequence
- g) In which bar does the exposition end and why?

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### 2. Post-expositional Fugal Development

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- a) Label each complete statement of the theme **(TH)** in the fugal development.
- b) How many episodes does this development contain? \_\_\_\_\_
- c) Name the sequence from mm. 19 - 21: \_\_\_\_\_
- d) The left hand material in this sequence is:
  - from the subject     from the counter subject(s)     free counterpoint
- e) This left hand material is an example of:
  - harmonic inversion     melodic inversion     imitation
- f) In mm. 22, the subject appears in an inner part. What is occurring underneath?
  - stretto     diminution     a counter subject     augmentation
- g) When compared to their original occurrence, the placement of these two parts represent:
  - melodic inversion     harmonic inversion     harmonic and melodic inversion
- h) What key is this passage in? \_\_\_\_\_

- i) Observe mm. 26-30. What best describes the inner part?  
 free counterpoint    an incomplete subject in E-flat    CS1 in C minor
- j) Name the sequence from mm. 30 - 33: \_\_\_\_\_
- k) The left hand material in this sequence is:  
 from the subject    from the counter subject(s)    free counterpoint
- l) Name the key at mm. 35: \_\_\_\_\_

### 3. Coda

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*The beginning of the coda may be difficult to spot since the reappearance of the home key does not coincide with the entrance of a subject.*

- a) Analyze the harmony in measures 35, 36, and 37.
- b) Analyze the harmony from mm. 41 - 46.
- c) If *coda* means stable tonic harmony, or pedal tones, where does the coda start?  
 \_\_\_\_\_
- d) If *coda* means the reappearance of the subject in the home key, where does the coda start?  
 \_\_\_\_\_
- e) Why might listeners be unable to determine which of these two locations is the real coda?  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
- f) As an ARCT Analysis students, which of these is of greatest importance when locating codas?  
 reinstatements of the subject in the home key  
 a perfect cadence in the home key  
 stable harmony & pedal tones in the home key  
 homophonic texture
- g) As an ARCT Analysis students, where does the real coda start? \_\_\_\_\_

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and fingerings 2, 3, 3, 1, 1. The left hand provides a bass accompaniment with quarter notes and rests.

Musical notation for measures 5-8, starting with a measure number '5' in a box. The right hand continues with eighth-note patterns and fingerings 4, 2, 4, 2, 1, 2, 4, 2, 1. The left hand has a bass line with quarter notes and rests.

Musical notation for measures 9-12, starting with a measure number '9' in a box. The right hand features eighth-note patterns with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a bass line with quarter notes and rests.

Musical notation for measures 13-16, starting with a measure number '13' in a box. The right hand has eighth-note patterns with fingerings 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. The left hand has a bass line with quarter notes and rests.

Musical notation for measures 17-20, starting with a measure number '17' in a box. The right hand features eighth-note patterns with fingerings 1, 1, 4, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. The left hand has a bass line with quarter notes and rests.

Musical notation for measures 21-24, starting with a measure number '21' in a box. The right hand has eighth-note patterns with fingerings 2, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a bass line with quarter notes and rests.

25

Musical score for measures 25-28. The piece is in 2/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. Measure numbers 25, 26, 27, and 28 are indicated at the start of each measure.

29

Musical score for measures 29-32. The right hand continues with eighth-note patterns, including some beamed sixteenth notes. The left hand maintains a consistent eighth-note accompaniment. Measure numbers 29, 30, 31, and 32 are indicated at the start of each measure.

33

Musical score for measures 33-36. The right hand shows a change in texture with some longer note values and slurs. The left hand continues with eighth-note accompaniment. Measure numbers 33, 34, 35, and 36 are indicated at the start of each measure.

37

Musical score for measures 37-40. The right hand features more complex rhythmic patterns with slurs and ties. The left hand continues with eighth-note accompaniment. Measure numbers 37, 38, 39, and 40 are indicated at the start of each measure.

41

Musical score for measures 41-44. The right hand has a melodic line with slurs and ties. The left hand continues with eighth-note accompaniment. Measure numbers 41, 42, 43, and 44 are indicated at the start of each measure.

45

Musical score for measures 45-48. The right hand features a melodic line with slurs and ties. The left hand continues with eighth-note accompaniment. Measure numbers 45, 46, 47, and 48 are indicated at the start of each measure.